

presents

Mediterranean Mosaic

December 9, 2010

7:30 PM

Meany Theater

PROGRAM

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

RA! (2002) DAVID DZUBAY (b. 1964)

THRENOS (1988) STEVEN STUCKY (b. 1949)

THE DOG BREATH VARIATIONS (1970) FRANK ZAPPA (1940-1993)

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

GREEK DANCES (1940) NIKOS SKALKOTTAS (1904-1949) ed. Gunther Schuller

Epirotikos (Dance from Epirus)

Pedia ke Pios to Petaxe (Children, who threw it?)

Makedonikos (Dance from Macedonia)

Sifneikos (Dance from Sifnos)

from *PIANO SONATA NO. 2, "CONCORD, MASS., 1840-1860"*:

THE ALCOTTS (1910-1915/rev. 1947) CHARLES IVES (1874-1954) trans. Richard E. Thurston

HUNTINGTOWER (BALLAD FOR BAND) (1932) OTTORINO RESPIGHI (1879-1936)

Alison Farley, *conductor*

...continued on back

...continued on back

THE UNIVERSITY OF WASHINGTON CONCERT BAND

SUITE PROVENÇALE (1993).....JAN VAN DER ROOST (b. 1956)
I. *Un ange a fa la crido*
II. *Adam e sa Coumpagno*
III. *Lou Fustié*
IV. *Lis Escoubo*

Vu Nguyen, *conductor*

COLOR (1984).....BOB MARGOLIS (b. 1949)
I. *Stanes Morris*
II. *Stingo*
III. *Daphen*
IV. *Argeers*
V. *The Slip*

Erin Bodnar, *conductor*

PEPITA GREUSPASCUAL CHOVI (1900-1953)
Nathan Rengstorf, *conductor*

THE UNIVERSITY OF WASHINGTON CAMPUS BAND

SATIRIC DANCES.....NORMAN DELLO JOIO (1913-2008)
I. *Allegro pesante*
II. *Adagio mesto*
III. *Allegro spumante*

Ethan Chessin, *conductor*

KADDISH (1976).....W. FRANCIS MCBETH (b. 1933)
Gary Brattin, *conductor*

PROGRAM NOTES

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods battling his chief enemy, a serpent named Apep. *RA!* is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony. —*David Dzubay*

DAVID DZUBAY is currently Professor of Music, Chair of the Composition Department, and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. His music has been performed in the U.S., Europe, Canada, Mexico, and Asia, by ensembles including the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra and New York Youth Symphony; and ensembles including Le Nouvel Ensemble Moderne (Montreal), Onix (Mexico), Manhattan Brass, Voices of Change (Dallas), the Alexander and Orion String Quartets, the League/ISCM, Earplay and the San Francisco Contemporary Music Players. Recent honors include Guggenheim (2007), MacDowell (2006, 2007), Yaddo (2008), Copland House (2008) and Djerassi (2007) fellowships; the 2010 Heckscher Foundation-Ithaca College Composition Prize, 2009 Kuhmo Chamber Music Festival Composition Competition, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission, 2005 Columbia Orchestra American Composers Competition, 2004 William Revelli Memorial Prize from the National Band Association, 2003 Commission from the Metropolitan Wind Symphony, 2001 Walter Beeler Memorial Prize, 2000 Wayne Peterson Prize; and grants from the Aaron Copland Fund for Music for all-Dzubay CDs by Voices of Change (innova 588) and the Manhattan Brass (Bridge).

THRENOS ('lamentation,' 'dirge') was commissioned by Maurice Stith and the Cornell University Wind Ensemble in memory of my colleague and friend Brian Israel, an American composer of enormous gifts who was taken by leukemia at the age of thirty-five. The music is dominated by three elements: the forceful arpeggiated gesture heard in the horns at the opening; the constant tolling of bells, both literal – piano, vibraphone, chimes, etc. – and figurative; and a fragment of lament-like melody first heard in the solo oboe near the beginning. At its climax, the music takes up the oboe melody in a full-throated cry of grief. —*Steven Stucky*

STEVEN STUCKY, whose Second Concerto for Orchestra brought him the 2005 Pulitzer Prize in Music, has received commissions from many American orchestras, performing groups, individuals and foundations at home and abroad. The New York Times described the Second Concerto for Orchestra – commissioned by the Los Angeles Philharmonic and premiered by the orchestra in Spring, 2004 – as “an electrifying piece ... [that] stands apart from academic disputes about style and language, and strives for direct communication.” Stucky has written commissioned works for many of the major American orchestras, including Baltimore, Chicago, Cincinnati, Dallas, Los Angeles, New York Minnesota, Philadelphia and St. Louis. He is Given Foundation Professor of Composition at Cornell University in Ithaca, New York; he was long associated with the Los Angeles Philharmonic, where he was resident composer 1988-2009 (the longest such affiliation in American orchestral history); and he was host of the New York Philharmonic's Hear & Now series 2005-09. He has also taught at Eastman and Berkeley, the latter as Ernest Bloch Professor in 2003. At Cornell, he founded Ensemble X and led it for nine seasons, 1997-2006, while he also was the guiding force behind the celebrated Green Umbrella series in Los Angeles.

FRANK ZAPPA was, in no apparent order, a first-rate cultural gadfly dedicated to upsetting American suburban complacency and puncturing the hypocrisy and pretensions of both the U.S. political establishment and the counterculture that opposed it; a contemporary orchestral composer uncompromisingly rooted in 20th-century avant-garde tradition; a rock bandleader who put together a series of stellar ensembles both under the rubric of the Mothers of Invention and under his own name; an erudite lover of the most esoteric traditions of rock and roll and of rhythm and blues; an innovative record producer whose use of high-speed editing techniques predated the later innovations of hip-hop; and one of the premier electric guitar improvisers of a generation that included Jimi Hendrix, Eric Clapton, and Jeff Beck. One of the great polymaths of the rock era who, arguably, possessed a broader range of skills and interests than any of his peers, he was an instinctive postmodernist who demolished the barriers and hierarchies separating “high” and “low” culture.

In the 1980s, Zappa was sufficiently angered by the policies of U.S. President Ronald Reagan's administration to rediscover politics. He set up voter-registration booths in the lobbies of his concerts and memorably testified against censorship at the Parents' Music Resource Center hearings in 1985 in Washington, D.C.. In 1982 he had an unlikely hit single with “Valley Girl,” which featured a rap by his daughter Moon Unit; and, shortly before his death from prostate cancer in 1993, was finally recognized as a composer of “serious” music when his *Yellow Shark* (which includes *THE DOG BREATH VARIATIONS*) was performed and recorded by Berlin's Ensemble Modern. Zappa was posthumously honored when a set of his pieces was performed during the Proms festival at London's Royal Albert Hall.

NIKOS SKALKOTTAS entered the Athens Conservatory at the age of ten as a promising young violinist. Moving to Berlin in 1921 he became enamored with the city's burgeoning contemporary composition scene. From 1927 through 1932 Skalkottas studied modern compositional techniques with Arnold Schoenberg while supporting himself as a freelance performer and as a privately supported buyer and seller of music manuscripts, a trade in which he demonstrated particularly minimal skill. After a series of personal and professional setbacks left him with significant debt and self-doubt, Skalkottas returned to Athens where he played in several of the city's orchestras. Skalkottas experimented extensively with atonal and 12-tone techniques and produced a considerable number of large and sophisticated pieces. However his preference for extreme isolation led to much of his work being unknown and unperformed until after his death in 1949.

Based on folk melodies collected from throughout Greece, Skalkottas composed a set of 36 *GREEK DANCES* for orchestra between 1934 and 1936. Among his most popular and accessible works, smaller groupings of the dances were arranged by the composer for chamber groups and accompanied soloists. Around 1940 Skalkottas reset nine of the dances for Greek military band, a setting that Gunther Schuler subsequently updated for modern wind band. Evident throughout the work is Skalkottas' sparse, mosaic-like scoring technique and use of extreme register all set within a seemingly conservative structure.

CHARLES IVES is considered to be one of the most significant composers of the modern period. Employing dense textures, disjointed meter, unorthodox counterpoint and fragments of familiar tunes, Ives manages to create music that at once reflects the nostalgia and dynamism of America in the early twentieth century. The “Concord” Sonata, written in stages between 1904 and the revised published edition of 1947, stands as one of his most challenging works. Consisting of four movements—“Emerson,” “Hawthorne,” “The Alcotts,” “Thoreau”—the piece is intended to evoke and honor key figures of the 19th century transcendentalist movement centered in and around Concord,

Massachusetts. Pianist John Kirkpatrick premiered the various movements beginning with "The Alcotts" in 1932 culminating in the first major performance of the complete sonata in 1939, a performance that led reviewer Lawrence Gilman to proclaim that the sonata was "the greatest music composed by and American."

In his *Essays Before A Sonata* (1919) Ives wrote of *THE ALCOTTS*:

Concord village, itself, reminds one of that common virtue lying at the height and root of all the Concord divinities. As one walks down the broad-arched street, passing the white house of Emerson—ascetic guard of a former prophetic beauty—he comes presently beneath the old elms overspreading the Alcott house. It seems to stand as a kind of homely but beautiful witness of Concord's common virtue—it seems to bear a consciousness that its past is LIVING, that the "mosses of the Old Manse" and the hickories of Walden are not far away. Here is the home of the "Marches"—all pervaded with the trials and happiness of the family and telling, in a simple way, the story of "the richness of not having." Within the house, on every side, lie remembrances of what imagination can do for the better amusement of fortunate children who have to do for themselves—much-needed lessons in these days of automatic, ready-made, easy entertainment which deaden rather than stimulate the creative faculty. And there sits the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the Fifth Symphony.

OTTORINO RESPIGHI, son of a piano teacher, was born in Bologna, Italy and began playing the violin and piano at a young age. He developed an interest in early music early on, which led him to an interest in Italian non-operatic music. Rimsky-Korsakov, his earliest teacher of orchestration, taught Respighi about expressive composition through varying musical timbres and colors. *HUNTINGTOWER—BALLAD FOR BAND* was commissioned by the American Bandmasters Association in 1932 to help develop varied and respected works for the band idiom. Respighi was in declining health, but wanted to continue to compose in an Italian tradition to go against more "adventurous trends." The composer, inspired to compose *Huntingtower* after visiting the Huntingtower Castle in Perth, Scotland, was influenced by the many tragic stories associated with the Castle and attempted to portray them in the work. The piece is written in an altered arch form (ABCDA) with each altering section creating a drastically different mood, finally ending with a restatement of the opening theme.

SUITE PROVENÇALE is a four-movement suite based on authentic folk tunes from the beautiful southern province of France: the "Provence". The instrumentation is colorful, incorporating different timbres of brass, woodwinds and percussion. Every movement has its own character: "Un Ange a fa la crido" (An angel brought the creed/credo) is like a bourrée; "Adam e sa Coumpagnou" (Adam and his companion) is an old love song; "Lou Fustié" (the carpenter) a fast dance; "Lis Escoubo" (a whistle tune/popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand is clearly represented during the first presentation of the one and only theme. —Jan Van der Roost

JAN VAN DER ROOST was born in Duffel, Belgium and studied trombone, history of music and music education at the Lemmensinstituut in Leuven (Louvain) continuing his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. At present, he teaches at the Lemmensinstituut in Leuven (Belgium), is special guest professor at the "Shobi Institute of Music" in Tokyo, guest professor at the "Nagoya University of Art" and visiting professor at Senzoku Gakuen in Kawasaki (Japan). In 2001 a full CD containing 4 of his works for Chamber Orchestra was released with EMI Classics while the Slovakian Radio Symphony Orchestra (Bratislava) recorded 3 of his compositions in the same period.

BOB MARGOLIS studied music at Brooklyn College before transferring to the University of California at Berkeley to study design. He later returned to Brooklyn College, completing his Bachelor of Arts degree in speech and television production. Many of his compositions are modern settings of melodies and musical ideas from the Renaissance period. Margolis established Manhattan Beach Music in 1981 and has since published a multitude of quality works for band and wind ensemble. *COLOR* consists of five movements with melodic material drawn from English folk dances from the mid 17th century. Yet, the composer stresses that the focus of the piece is not its melody, but rather the setting of the melody through the use of accompaniment, texture, timbre and harmony. The melody is often cast around the ensemble, with each instrument affecting their portion of the melody with their unique tone.

PASCUAL PEREZ CHOVI was born in Alginet, Spain. At the age of seven he began studying solfège and clarinet with Maestro Aguado, the director of the municipal band in the nearby city of Valencia. By the time he was eleven, the talented young musician was Eb clarinet soloist and later the principal Bb clarinetist in that band. After taking advanced studies with Maestro Navarro, director of the military band of Valencia, Chovi became the conductor of the Municipal Band of Alginet. The band later won first prize (in section two) at the competition in Valencia. He composed his best-known work, tonight's selection, in that same year.

A pasodoble is a style of music and dance reminiscent of a Spanish bullfight. The music is at a moderate march tempo with even emphasis on each beat. In addition to the dramatic entry the pasodoble features a lyric song in the trio section. *PEPITA GREUS* is dedicated "To the inspired poetess Lady Angela-Josefa Greus Saez."

NORMAN DELLO JOIO once wrote, "It is in the nonprofessional and his efforts that the true spirit of music lies, for he brings to music a pure love of the art itself." Nonetheless, Dello Joio himself was a consummate professional who approached the art of composition with as much businesslike discipline as pure love, setting aside his mornings to compose well into his nineties. Due to this dependability and to the broad appeal of his works, he was one of the few Americans to make a living exclusively as a composer of classical music, though his tenure as a professor at Sarah Lawrence College shaped his relationship to the arts outside of music. Throughout his career, Dello Joio wrote music for the ballet, opera, film, and television, and it was because of these connections that he was given several major awards, including an Emmy and the Pulitzer Prize. The Concord Band of Concord, Massachusetts, commissioned *SATIRIC DANCES* to commemorate the American bicentennial. Nevertheless, Dello Joio drew the thematic material of the piece from background music he had previously written for a comedy by the Greek playwright Aristophanes.

W. FRANCIS MCBETH is former Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas. He has received the Presley Award at Hardin-Simmons University, the Howard Hanson Prize at the Eastman School of Music for his *Third Symphony*, an ASCAP Special Award (each consecutive year from 1965 to the present), and the American School Band Directors Association's Edwin Franko Goldman Award. Dr. McBeth was music director of the Arkansas Symphony in Little Rock and was appointed Composer Laureate of the State of Arkansas in 1975. *KADDISH* was commissioned by and dedicated to Howard Dunn and the Richardson High School Band, Richardson, Texas. The premiere was in March of 1976 with the Richardson High School Band, the composer conducting. A kaddish is a Jewish prayer for the dead, said by the bereaved each morning and evening for eleven months and on the anniversary of the death thereafter. The composition was written as a memorial for James Clifton Williams, one of McBeth's composition teachers.

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Tilly South, Sr., Music / Spanish, Sydney, Australia*
 Sydney Gordon, Jr., Biochemistry / Music, Port Angeles
 Alex Hoelzen, Fr., Music, Bellingham
 Colleen McElroy, Jr., Music Performance, Darrington
 Kathleen Shin, Jr., Music, Mukilteo
 Sher-Min Yang, Soph., Music, Seattle

CLARINET

Aaron Azose, Fr., Undeclared, Mercer Island*
 Andreas Abel, Grad., Cmpt Sci, Bleiskastel, Germany
 Gerard Kern, UW Access Program, Bellevue
 Dibyajyoti Roy, Soph., Electrical Engineering, Issaquah
 Jason Shaw, Grad., Computational Linguistics, Seattle
 Kerry Sloan, Fr., Chemistry, Bothell

BASS CLARINET / E^b CLARINET

Aaron Gallant, Community, Corvallis, OR

OBOE

Kelsey Langlois, Fr., Undeclared, Graham*
 Gail Stanton, Soph., Undeclared, Redmond

ENGLISH HORN

Gail Stanton, Soph., Undeclared, Redmond

BASSOON

Darcy Leggett, Soph., Music Educ., Grand Junction, CO

SAXOPHONE

Michael Arguelles (alto), Soph., Aeronautical Engineering, Olympia*
 Alexandra Kamenz (alto), Fr., Business Admin., Lacey
 Matt Heid (tenor), Fr., Mathematics, Vancouver
 Gregory Shintani (baritone), Fr., Applied Computational Math & Science, Spokane

TRUMPET

Cynthia Chiou, Fr., Business Administration, Kenmore*
 Brennan Carter, Sr., Jazz Studies / Music Educ., Kenmore
 Melanie Llona, Fr., Biology / English, Lynnwood
 Anna Mines, Fr., Ethnomusicology, Seattle
 Leah Miyamoto, Sr., Business, Mill Creek
 Tristan Pendergrass, Jr., Music / Economics, Seattle

HORN

Ashley Wilson, Community, Baltimore, MD*
 Michael Burton, Fr., Bioengineering, Camas
 Christopher Clarke, Sr., Music Educ., Vancouver

TROMBONE

Mandy Berman, Soph., Music Educ. / Business Administration, Mercer Island*
 Thomas Larson, Soph., Mechanical Engineering, Olympia
 Alexander Le, Fr., Aerospace & Aeronautics, Vancouver
 Sarah Sanborn, Fr., Business / Music, Wenatchee
 Dana Hench (bass), Sr., Music, Seattle

EUPHONIUM

Amy Holler, Soph., Music Performance / Aquatic & Fisheries Studies, Ann Arbor, MI*
 Mark McConnell, Sr., Law, Societies & Justice, Muncie, IN

TUBA

Devin Ensz, Jr., Music Performance, Sioux Falls, SD*
 Jenna Maligro, Fr., Biology, Mililani, HI

PERCUSSION

Inkyung Lee, Post-Bacc, Music Educ., Kirkland
 Elliot Gray, Sr., Jazz Studies / Music Educ., Seattle

* *principal*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Perf., San Jose, CA*
Katherine Isbill, Grad., Music Perf., Lawrenceville, GA
Hyunju Juno Lee, Grad., Music Perf., Seoul, Korea
Meese Agrawal, Grad., Music Perf., Mercer Island
Zoe Funai, Fr., Undeclared, Seattle

OBOE

Alyssa Sibbers, So., Music Perf., Vashon Island*
Sara Thompson, Grad., Music Perf., Fresno, CA
Alyssa Sorenson, Sr., Aeronautics & Astronautics, Olympia

BASSOON

Jordana Elliott, Grad., Music Perf., Orlando, FL*
Erin Bodnar, Grad., Conducting, Rocky Mountain House,
Alberta, Canada
Adam Williams, Fr., Music Perf./Chemical Engineering,
Port Orchard

CLARINET

Leslie Edwards, Jr., Music Perf./International Studies,
Seattle*
Ben Fowler, Community, Music Education, Bothell
Kimberly Wester, Grad., Music Perf., Bozeman, MT
Yong Kim, Sr., Music Perf., Bellevue
Tim Nelson, Sr., History, Vancouver
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

BASS CLARINET

Jacob Bloom, So., Neurobiology, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, Jr., Music Perf./Computer Science,
Bellevue*
Shane Valle, Fr., Undecided, Seattle

TENOR SAXOPHONE

Abi Kalkura, Fr., Music Perf., Bothell

BARITONE SAXOPHONE

Leif Gustafson, Fr., Music Perf., Tacoma

TRUMPET

Erik Reed, Grad., Music Perf., Owasso, OK*
Nicole Secula, Grad., Music Perf., Santa Clara, CA
Joshua Gailey, Sr., Music Perf./Italian Studies, Port
Angeles
Joseph Sullivan, Sr., Political Sci/Economics, Spokane
Zachariah MacIntyre, Sr., Music Educ., Fife

HORN

Nathan Rengstorf, Grad., Music Educ., Rochester, MN*
Christopher Sibbers, Sr., Music Perf., Vashon Island
Sarah Mortland, Sr., Japanese Studies/Music Perf.,
Plymouth, MA
Helen Kinsel, Fr., Music Perf./Undecided, Seattle
Alison Farley, Grad., Music Educ., Kansas City, MO

TROMBONE

Masa Ohtake, Jr., Music Educ., Lawrence, Kansas*
Danny Helseth, Grad., Music Perf., Seattle
Steven Harreld, Grad., Music Perf., Lodi, CA
Jonathon Wilson, Fr., Business Admin., Kirkland

EUPHONIUM

Ethan Chessin, Grad., Music Educ., Chapel Hill, NC*
Joel Azose, Jr., Mathematics, Mercer Island

TUBA

Seth Tompkins, Grad., Music Perf., Temperance, MI*
Quinn MacKenzie, Sr., Computer Science/Music Perf,
Longview
Devin Ensz, Jr., Music Perf., Sioux Falls, SD

PIANO

Brooks Tran, Grad., Music Perf., Mercer Island*
Britanee Hwee, Fr., Music Perf., Lake Forest Park

HARP

Brianna Spargo, Jr., Music Perf., Gig Harbor

STRING BASS

Adrian Swan, So., Music Perf., Bothell*
Kelsey Mines, Fr., Music Perf., Seattle
Rachel Ferguson, Fr., Music Perf./Dance, Los Gatos, CA

PERCUSSION

Lacey Brown, Grad., Music Perf., Seattle*
Christopher Lennard, Community Music Perf./Music
Educ., Snohomish
Melanie Stambaugh, So., Business Admin./Music Perf.,
Puyallup
Gabriella Vizzutti, Fr., Music Perf./Music Educ., Mercer
Island
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA
Peter Kim, Fr., Music Perf., South Pasadena, CA
Miho Takekawa, Grad., Music Perf., Tokyo, Japan
Brian Pfeifer, Grad., Music Perf., Eveleth, MN

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Rebecca Bruders, Jr., CMD Biology, Brier
Marilee Byers, Community, Kirkland
Schuyler Finn, Community, Warwick, NY
Jessica Franklin, Fr., International Studies, Seoul, South
Korea
Nancy Gove, Community, Seattle
Siying Guo, Fr., ACMS, Nanjing, China
Su Ji Hong, So., Biochemistry, Canada
Michael Iringan, So., Civil Engineering, Everett
Ashley Kim, Sr., Biochemistry / Economics, Federal Way
Cameron Vohr, Fr., Music Performance, Seattle
Anne Wang, Jr., Aquatic and Fishery Science / Biology,
Seattle
Jane Yi, Jr., Psychology, Tacoma
Yitong Zhang, Grad., Chemistry, Beijing, China

OBOE

Taylor Loe, Fr., Biochemistry, Tacoma
Simone Schaffer, Fr., Civil Engineering / Biology, Port
Orchard
Stacy Schulze, Community, Richmond, TX

BASSOON

Sam Olive, Sr., Political Science / History, Puyallup
Adam Williams, Fr., Music Performance / Chemical
Engineering, Port Orchard

CLARINET

Andreas Abel, Grad., Computer Science, Blieskastel,
Germany
Catie Bass, So., Japanese, Lake Oswego, OR
Melissa Caras, Grad., Neurobiology & Behavior, Peabody,
MA
Kaila Eason, Fr., Chemical Engineering, Mount Vernon
Carrie Fowler, Community, Everett
Stephanie Furrer, Grad., Neurobiology & Behavior, Fond
du Lac, WI
Alexandra Kossik, Jr., Biology, Mill Creek
Rene Miller, Sr., Molecular, Cellular, Developmental
Biology, Mason City, IA
Alexander Neale, Jr., Biochemistry, Snohomish
Ashley Siverly, Jr., Biology, Tacoma
Mira Sytsma, Fr., Undeclared, Portland, OR

BASS CLARINET

Iris Kemp, Grad., Aquatic and Fishery Sci, Greenwood, SC

ALTO SAXOPHONE

Ryan Hazelton, Grad., Physics, Sunol, CA
Kuan-Han Lee, So., Business, Taiwan
Emily Lewis, Sr., Psychology, Napa, CA
Kensen Miyahara, Fr., Engineering, Mililani, HI
Eric Orth, Community, Lake Forest Park
Harlin Wood, Fr., Engineering, Lyle

TENOR SAXOPHONE

Jacob Lockey, Community, Puyallup

BARITONE SAXOPHONE

Scott Gochanour, Grad., Finance Marketing, Seattle

TRUMPET

Qun Chen, Fr., Statistics, China
Brandon Ing, Jr., Biochemistry, Honolulu, HI
Phoebe Johnson, Jr., History, Fridley, MN
James Kim, Fr., Communications, Bothell
Caroline Krejci, Grad., Industrial Engineering, Dunlap, IL
Andrea Striz, Grad., Mechanical Engineering, Norman, OK
Shimpuku Uezono, Jr., Undeclared
Alex Whan, So., European Studies, Issaquah

HORN

Matt Davis, Fr., Bioengineering, Covington
Bryna Hazelton, Grad., Physics, Sunol, CA
Karen Mildes, Community, Bothell

TROMBONE

Sam Capeloto, Fr., Undeclared, Everett
Nora Gunning, Fr., Music Education, Everett
Oisin Gunning, Sr., Fisheries Science, Everett
Robert Matlock, Sr., Molecular Biology, Davis, CA
Charles Tilander, So., Biochemistry / Philosophy,
International Falls, MN

TUBA

Monica Kerr-Riess, Grad., Oceanography, Eau Claire, WI
Ashwin Subramanian, So., Undeclared, Danville, CA

PERCUSSION

Katie Crabb, Fr., Undeclared, Olympia
Briana Gahler, Fr., Business, Redmond
Moon Yong Park, So., Economics,
Riley Cho, Sr., Biology, Seoul, Korea

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Megan Albert, So., Communications / Music, Puyallup
Rebecca Anderson, So., Biology, Vader
Jixia Ao, So., Undeclared, Seattle
Amy Hartquist, So., Undeclared, Camas
MinJi Jang, Sr., Early Childhood & Family Studies, Seoul,
Korea
Margo Kelly, Jr., Early Childhood & Family Studies,
Evanston, IL
Kwoon Kim, Jr., Bioengineering, Busan, Korea
Linda Lewis, Sr., Classics, Snohomish
Stacey Luong, Fr., Math, Des Moines
Michaela Mansfield, Jr., Civil Engineering, Spokane
Autumn Metzger, Sr., Biology, Virginia, MN
Auriza Ugalino, Fr., Linguistics – Japanese / Performing
Arts, Silverdale

OBOE

Paulo Ceppi, Grad., Atmospheric Science, Geneva,
Switzerland
Juliet A. Kiester, Fr., Biology, Corvallis, OR
Matthew Pouw, So., Biology, Olympia

CLARINET

Meagan Albright, So., Astronomy / Physics, Castle Rock
Stephanie Brandt, Sr., Microbiology, Tekoa
Kenji Doering, Fr., Mathematics, Middletown, CT
William Donaldson, Fr., Bioengineering, Kenmore
Roger Goosey, Fr., Undeclared, Kelso
Michelle Hoxie, Fr., Anthropology, Sheridan, WY
Joshua Kao, Grad., Engineering, Hacienda Heights, CA
Claire Morrison, Fr., Undeclared, Vashon
Linda O'Gara, Community, Retired, Seattle
Wallis M. Thompson, Sr., Biochemistry, Olalla

BASSOON

Cameron Gerhold, Jr., Music Composition, Honolulu, HI

ALTO SAXOPHONE

Calla Chun, Fr., Math, Silverdale
Daniel Kim, So., Computer Engineering, Brush Prairie
Elisa Nesbitt, Jr., Biology, Pittsburgh, PA
Brian Oliphant, Fr., Computer Engineering, Covington
Raphael-Sunny Rodriguez, So., Computer Science,
Vancouver
Andy Weedon, Sr., English – Creative Writing, Yakima
Chong Zhou, Fr., Business, Suzhou, China

TENOR SAXOPHONE

Chris Lizotte, Grad., Geography, Nashua, NH
Sean Peterson, So., Business, Lake Tapps

BARITONE SAXOPHONE

Taylor Jackson, Fr., Psychology / Philosophy, Olympia

TRUMPET

Nick Chambers, Fr., Business, Auburn
Madeline Davis, Jr., Communication, Vancouver
Justin DeMars, So., Biology / Chemistry, Vancouver
Craig Douglas, Fr., Physics / Astronomy, Kirkland
Matthew Feltrup, Sr., Economics, Yakima
Dan Maben, Fr., Aeronautical Engineering, Olympia
Nate Pray, So., Chemistry, Kent
Michael Pritchett, Jr., Business: Accounting & Information
Systems, Federal Way

HORN

Carl Coppernoll-Houston, Fr., Internat'l Studies,
Vancouver
Ashley Wilson, Community, Agriculture, Harbor Springs,
MI

TROMBONE

Matthew Bonna, Fr., Engineering, Bakersfield, CA
Hayley Edmonston, So., Law – Societies & Justice,
Puyallup
Brent Nagamine, So., Undeclared, Honolulu, HI
Brian Woolford, Sr., Jazz Studies/Music Educ,
Swarthmore, PA
David Zong, Fr., Pre-Bioengineering, Issaquah

EUPHONIUM

Jeremy Ford, Fr., Undeclared, Graham

TUBA

William Piper, So., Biomedical Engineering, Bakersfield,
CA

PERCUSSION

Shourangiz Ahmadi, Sr., Music Education,
Kirkland/Bothell
Matthew Haack, So., Atmospheric Science, Kekaha, HI
Paul Jandacek, Jr., Industrial Engineering, Beaverton, OR
Yulia Minzer, Sr., Music Education
Matt Peterson, So., Architecture, Centralia

CLASSICAL

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